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## NOTES

**M**EMBERSHIP.—At the regular meeting of the Board of Trustees, held April 20th, the following persons were elected to the membership of the Museum.

### FELLOWS IN PERPETUITY

MISS FRANCES AMELIA ADAMS.  
MISS RUTH ADAMS.  
MR. PIERPONT ADAMS.  
MR. KEMPTON ADAMS.  
MR. ALEXANDER SMITH COCHRAN.  
MR. RICHARD BUTLER GLAENZER.  
MR. SAMUEL RIKER, JR.

### FELLOWSHIP MEMBERS

MR. JOHN L. RIKER.  
MR. HERBERT L. TERRALL.

### SUSTAINING MEMBERS

MR. THOMAS HENRY BURCHELL.  
MRS. ANNIE KELLOGG DALE.  
MR. W. C. FRASER.  
MR. GEORGE R. MACDOUGALL.  
MR. M. R. MARTINEZ.  
MR. C. A. TATUM.  
MR. FREDERICK K. TROWBRIDGE.  
MR. GRENVILLE LINDALL WINTHROP.

**FIFTH COMPETITION FOR THE JACOB H. LAZARUS SCHOLARSHIP FOR THE STUDY OF MURAL PAINTING.**—As a memorial to Jacob H. Lazarus, the American painter, in the year 1892 there was presented to the Metropolitan Museum of Art by Mrs. Amelia B. Lazarus and Miss Amelia Lazarus a fund amounting to twenty-four thousand dollars to found a scholarship for the study of mural painting. The income to be thus applied is one thousand dollars per annum for three years, payable in quarterly installments, each in advance, by the Treasurer of the Museum over and above the traveling expenses to and from Rome which are also paid from the Fund.

Founded originally in connection with the Museum's School of Art, the scholarship has since the discontinuance of that school, been administered by a committee

of artists in co-operation with the Trustees of the Museum. The members of the Committee for the present year are: Frederick Crowninshield, Chairman; J. Carroll Beckwith, Edwin H. Blashfield, George W. Breck, A. D. F. Hamlin, Francis C. Jones, George W. Maynard, A. T. Schwartz and Edgar M. Ward. Competition for the scholarship is open to any unmarried male citizen of the United States. Candidates must notify the Clerk of the National Academy of Design, Amsterdam Avenue and 109th Street, on or before October 1, 1908, stating the date and place of their birth, the school or schools in which they have studied, as well as the names of their teachers. The examinations will be held at the National Academy of Design during the week beginning Monday, October 26, 1908, at nine o'clock A. M.

Requests for information may be addressed to the Clerk of the Academy, National Academy of Design, Amsterdam Avenue and 109th Street, New York.

Candidates for the scholarship must notify the Clerk of the Academy, as before stated, on or before October 1, 1908.

The past recipients of the scholarship are:

1896. George W. Breck, born in Washington, D. C.; studied at the Art Students League, New York.

1899. A. T. Schwartz, born in Louisville, Kentucky, Jan. 20, 1867; studied at the Cincinnati Art Academy for three years, with Mr. Frank Duveneck for one year, and with Mr. J. Siddons Mowbray at the Art Students League, New York, for two years.

1902. Robert K. Ryland, born Feb. 10, 1873, at Grenada, Mississippi, studied at National Academy of Design under Messrs. Francis C. Jones, Edgar M. Ward, George W. Maynard, and C. Y. Turner; also at Art Students League under Messrs. Kenyon Cox, Joseph De Camp, George de

Forest Brush, Charles C. Curran, and Bryson Burroughs.

1905. Paul Chalfin, born in New York City, Nov. 2, 1874; studied in the Schools of the National Academy of Design under Messrs. Will H. Low and Francis C. Jones; in Paris under Gérôme at the École des Beaux Arts and again in New York under Messrs. J. Carroll Beckwith and H. Siddons Mowbray.

CHANGES IN THE GALLERIES.—Gallery 21 in which are exhibited modern European paintings has been repainted recently and its pictures rehung. A neutral grey has been chosen for the walls which harmonizes generally with the varied paintings for which it serves as background. The Israels and Mauves have been placed on the same wall and a central position has been given to the "Spanish Lady," by Fortuny, where this excellent picture may be seen to advantage.

"The Rocky Mountains" by Bierstadt has been placed in gallery 25.

JAPANESE CRAFTSMEN.—Mr. K. Okabe and Mr. R. Rokkaku, formerly assistants of Mr. Okakura-Kakuzo, Advisor to the Department of Chinese and Japanese Art in the Boston Museum of Fine Arts, at present are occupied in cleaning, repairing, and planning for the re-arrangement of the collections of Japanese metal and woodwork in this museum, preparing at the same time expert catalogues of these respective branches. Both Mr. Okabe and Mr. Rokkaku are graduates from the Imperial Fine Art School of Japan at Tokio, the one in the "Metal Class" and the other in the "Lacquer Class." The American student of arts and crafts may well look with respect upon these exponents of a system of training which renders a man capable, as is Mr. Okabe, of working in iron, steel, gold, silver and copper, with the chisel and hammer, fashioning arms and armor, statuary and reliefs, or decorative metalwork after his own designs, or, as in the case of Mr. Rokkaku, of designing and executing those intricate effects in lacquer-painting, applied to an infinite variety of objects, involving the use of inlay with

gold, copper, mother-of-pearl, etc., in which Japan stands alone, both for distinction of design and perfection of technique. M. McL.

THE LIBRARY.—A list of a few of the recent additions to the Library may prove of interest:

Among the works on ancient art mention may be made of *Archaeological Researches in Costa Rica*, by C. V. Hartmann, Stockholm, 1901, and of *Burial Customs of Ancient Egypt*, by J. Garstang, London, 1907, the latter a work of great interest in connection with the recently installed collection of Egyptian antiquities discovered by Mr. Albert M. Lythgoe during his excavations on behalf of the Museum. Ancient jewelry is treated in *La bijouterie et la joaillerie*, by E. Vernier, Cairo, 1907, a publication of the Institut français d'archaeologie orientale, and Romanesque architecture is well shown in *Architecture romaine du Midi de la France*, by H. Revoil, Paris, 1873-74, a well illustrated and useful book in three volumes.

Of the early works on sculpture and ornament in Ireland, attention may be called to *Illustrations of the sculptural Crosses of ancient Ireland*, by H. O'Neil, published in London in 1857.

Several important periodicals relating to the art of the Egyptians, Greeks and Romans have lately been added, such as *Annales du services des antiquités de l'Égypte, Le Caire*, 1900-07; *Monumenti antichi, Milano*, 1890-1907; *Notizi degli scavi di antichità, Milano*, 1876-1907; and *Revue des études grecques, Paris*, 1888-1907.

Recent accessions to the large body of scholarly, illustrated books on the leading painters, issued during the past fifteen years in England and on the Continent—all of which are in the library—are the fine work on Botticelli, by H. P. Horne, published in 1908; the equally elaborate volume on Peter Breugel by René von Bastelaer, printed in Amsterdam, in 1905-07; and lives of Hubert and John Van Eyck, by W. H. J. Weale, just issued in London; three exhaustive monographs indispensable hereafter for the study of these artists.

Two new works on ceramics, both of which contain many colored plates, are *Geschichte der K. K. Wiener Porzellan-manufactur*, by J. Fohnesies und Dr. E. W. Braun, published in Vienna in 1907, and F. A. Crisp's *Armorial China*, issued last year.

Among other volumes of interest, of which space will not permit mention, is the last work by Selwyn Brinton on *The Renaissance and its Art, Florence* (1450-1550), London, 1908.

Modern photographic processes reproduce for us with a truth and fullness impossible heretofore the treasures of great public and private galleries. Good examples of such work are contained in the volumes, entitled *Buckingham Palace*, London, 1905; *National Gallery of Scotland*, London, 1903; *Windsor Castle, England*, London, 1905; *Collection in Wilton House*, London, 1907; *Reproductions of the Drawings in the Uffizi Gallery, Florence*; and similar works on the Buonarrotti Gallery, in Florence, and the Reale Academie delle Belle Arti of Venice. Not less interesting is the reproduction of the Prayer Book of the Emperor Maximilian First with illustrations by Albert Dürer.

The large and well chosen collection of photographs now in the possession of the Museum, and to which additions are constantly being made, is proving of invaluable aid to those who come to study the exhibits in the Museum as well as to its officers and curators.

The additions to the Library during the month of March numbered one hundred and fifty-five volumes by purchase and thirty-six volumes by gift.

The attendance during the month was two hundred and fifty-six.

TWO PAINTINGS BY WINSLOW HOMER.—The two pictures by Winslow Homer in the Hearn Collection have been temporarily withdrawn from exhibition. In their places have been hung "Moon-

light, Wood's Island Light," and "Northeast," both by Homer, these having been most thoughtfully lent by Mr. Hearn until the time when the other pictures will again be put on exhibition.

Mr. Hearn's canvases are two of Homer's most forceful pictures. In the one known as "Moonlight, Wood's Island Light," this force is restrained by the male tenderness of its sentiment and by the greyiness of the night color. The patches of moon-reflections on the water are the only startling brush strokes and the wave is not sensational. It is in the other picture that one finds the quality of force and that to a superlative degree. In the opinion of many people, "Northeast" is Homer's masterpiece. Certainly one can rarely find so vigorously expressed the dynamic energy and weight of moving water. It is the picture of an oncoming wave just tipped with foam, back of a cloud of spray that is blown to one side. In handling it is hard and uncompromising, and the color—slaty greys, emerald, and the brown black of the rocks—has an austere beauty in accord with the intensity of the idea.

Those who are familiar with Chinese art will recall certain supreme pictures that have a similar theme. Their treatment is conventional. In them can be discerned the result of centuries of scientific study; the individual artist is no more important than the perfected tradition on which he is grafted. To all but the student the language of our own time is far more comprehensible. Its lack of conventional style, and its extreme individualism are qualities to which perhaps future ages may take exception, but they belong essentially to the nineteenth century and to our own country, of which Homer is so distinctly the product. He typifies in painting, one might say, what Walt Whitman does in poetry and Abraham Lincoln in statesmanship.

B. B.